DOCUMENT RESUME

ED 061 229 TE 499 770

AUTHOR	Silkebakken, Dennis L.
TITLE	Music: Band, Junior.
INSTITUTION	Dade County Public Schools, Miami, Fla.
PUB DATE	71
NOTE	22p.; An Authorized Course of Instruction for the Quinmester Program
EDRS PRICE	MF-$0.65 HC-$3.29
DESCRIPTORS	*Auditory Perception; *Behavioral Objectives; Concept Formation; Course Content; *Course Objectives; Discovery Learning; Motivation; Musical Composition; *Music Education; *Skill Development
IDENTIFIERS	*Quinmester Program

ABSTRACT

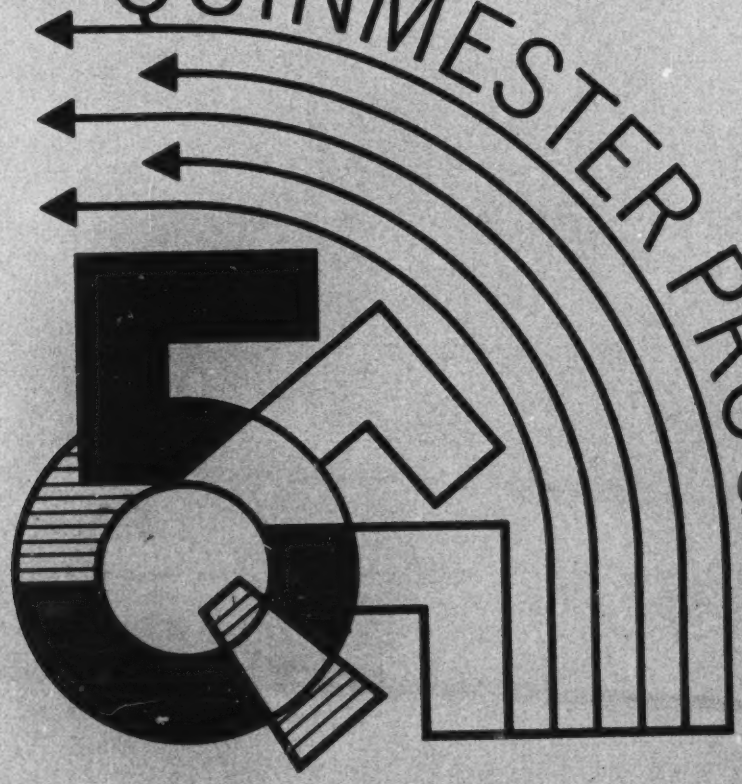
A course in performing organization in which pupils develop increasing performance skills individually and in ensemble, with emphasis on stylistic characteristics of the music studied is presented. Course objectives include: (1) The student will determine the basic metric pattern of selected played examples; (2) The student will count and clap the rhythm from a written example; (3) The student will discover the principal rhythmic motive which is used repeatedly in a composition, and select it from a number of written alternatives; and (4) The student will take simple rhythmic dictation. Course content focuses on development of performance skills. (CK)

ED 061 229

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM



Music: BAND, JUNIOR 5610.50

"PERMISSION TO REPRODUCE THIS COPYRIGHTED MATERIAL HAS BEEN GRANTED BY Dade County Public Schools
TO ERIC AND ORGANIZATIONS OPERATING UNDER AGREEMENTS WITH THE U.S. OFFICE OF EDUCATION. FURTHER REPRODUCTION OUTSIDE THE ERIC SYSTEM REQUIRES PERMISSION OF THE COPYRIGHT OWNER."

DADE COUNTY PUBLIC SCHOOLS

DIVISION OF INSTRUCTION • 1971

TE 499 770

BAND, JUNIOR

COURSE NUMBER: 5610.50

MUSIC

Written by Dennis L. Silkebakken

for the

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

TE 499 770

DADE COUNTY SCHOOL BOARD

Mr. William Lehman, Chairman
Mr. G. Holmes Braddock, Vice-Chairman
Mrs. Ethal Beckham
Mrs. Crutcher Harrison
Mrs. Anna Brenner Meyers
Dr. Ben Sheppard
Mr. William H. Turner

Dr. E. L. Whigham, Superintendent of Schools
Dade County Public Schools
Miami, Florida 33132

Published by the Dade County School Board

Copies of this publication may be obtained through:

Textbook Services
2210 S.W. Third Street
Miami, Florida 33135

Price: $.75

OUTLINE FOR QUINMESTER PROGRAM

I. COURSE TITLE

Band, Junior

II. COURSE NUMBER

5610.50

III. COURSE DESCRIPTION

A performing organization in which pupils develop increasing performance skills individually and in ensemble, with emphasis on stylistic characteristics of the music studied.

IV. COURSE ENROLLMENT GUIDELINES

Pupils will have successfully completed a Level IV music course on a band instrument or demonstrate advanced musicianship and performance skill to the satisfaction of the music instructor.

V. COURSE OF STUDY OBJECTIVES

A. Musicianship

1. The student will determine the basic metric pattern of selected played examples (groups of twos or groups of threes).
2. The student will count and clap the rhythm from a written example (whole, half, eighth and sixteenth notes and rests).
3. The student will discover the principle rhythmic motive which is used repeatedly in a composition, and select it from a number of written alternatives.

4. The student will take simple rhythmic dictation. (Four bars, simple meter, no rests) Procedure: count, clap, write.
5. The student will relate a familiar melody to the appropriate scale.(Major or minor)
6. The student will select the appropriate graphic representation of a melody from a number of written alternatives.
7. The student will select the correct written melody after hearing it played.
8. The student will be able to identify chord tones, passing tones, neighboring tones.
9. The student will be able to identify complete and incomplete cadences by ear.
10. The student will be able to spell the primary triads in the following major keys: C, F, G, B flat.
11. The student will be able to sing the root, third, or fifth from a major or minor triad when played by the instructor at the piano.
12. The student will be able to determine by eye and by ear the following intervals: Perfect 4th, 5th, octave and major third and minor third.
13. The student will be able to identify the form of a short composition given the following alternatives:

    a. two-part
    b. three-part
    c. standard march
    d. ostinato
    e. passacaglia

14. The student will acquire basic knowledge of the musical characteristics of the Baroque period. Assessment to include recognition of selected compositions from a list provided.

B. Performance

1. The student will demonstrate the correct breathing procedure as used in wind instrument playing.
2. The student will sustain a tone for 25 seconds (Basses and flutes 15 seconds).
3. The student will demonstrate the proper playing position
4. The student will demonstrate the proper embouchure for his particular instrument.
5. The student will play from memory the following major scales and the three forms of their relative minor scales. (Relative, harmonic, and melodic): C, F, G, B flat, one octave up and down at MM-quarter equals 120 in the standard range of the instrument.
6. The student will play arpeggio exercises in each key. (MM quarter equals 120)
7. The student will play a chromatic scale the full standard range of his instrument, up and down in eighth notes. (MM quarter equals 120)
8. The student will play at sight a simple composition demonstrating correct attack and release.
9. The student will play a one-octave major scale demonstrating each of the following types of articulation:

a. Natural attack

b. Slur 2, staccato 2

c. Staccato 2, slur 2

d. Slur 3, staccato 1

e. Staccato 1, slur 3

10. The student will demonstrate the ability to perform any rhythmic pattern found on pages 1 through 32 of the Rothman Rhythm Study book. Procedure to include:

    a. Tap foot to the beat, count the subdivisions aloud, and clap the rhythm.

    b. Tap foot to the beat; play the rhythm.

11. The student will understand the basic principle of transposition as it applies to his own instrument.

VI. COURSE CONTENT

A. Development of performance skills

These fundamentals are stressed continuously until they are mastered and continue to be developed concurrently with musical concept development.

1. Logistics: Care and cleaning of the instrument

2. Tone:

    a. Posture and instrument position

    b. Breath support and control of air stream

    c. Proper embouchure development

    d. Achieving the characteristic sound of the instrument

    e. Listening to live and recorded examples

3. Pitch:
    a. Tuning of the instrument
    b. Inherent intonation deficiencies (accoustical problems)
    c. Ear training and careful listening habits
    d. Alternate fingerings
4. Articulation:
    a. Proper use of the tongue (placement, shape, combination with air stream)
    b. Slurring
    c. Staccato
    d. Marcato
    e. Legato
5. Interpretation:
    a. Phrasing
    b. Accents (Written and unwritten)
    c. Spacing
    d. Dynamics
    e. Style
    f. Historical considerations
6. Literature:

    Students will acquire a general over-view of the major periods in music history. This will include exposure to the major forms, stylistic characteristics and major composers of each period.
7. Rhythmic drills:
    a. Counting system (Foot movement, clapping)

b. Subdivision of the beat (Tapping of subdivisions)

c. Rhythmic sightreading

8. Chromatic scale:

The pupil will develop skill in performing, notating, and hearing chromatic passages and scales.

9. Major scales and chords:

The pupil will develop skill in notating, hearing, and performing major scales and chord patterns.

10. Minor scales and chords:

The pupils will develop skill in hearing and performing the three forms of the minor scale (Natural, harmonic, melodic), and minor chords.

11. The pupil will continue to develop skill in identification of:

a. Motives (Rhythmic and melodic)

b. Phrases

c. Perfect and imperfect cadences

d. Two-part form

e. Three-part form

f. Standard march form

g. Ostinato forms

h. Passacaglia form

12. Musical vocabulary:

The pupil will enlarge his musical vocabulary and improve his pronunciation and understanding of foreign words and phrases common to musical compositions.

VII. COURSE PROCEDURES, STRATEGIES AND SUGGESTED LEARNING ACTIVITIES

These are to be suggestions for the use of the teacher, not to be considered mandatory. Some are given in Section VI. Every piece of music used should be selected for specific musical purposes, which should be explained in the teacher's guide.

First Week

A. Review of proper posture and playing positions of all instruments.

B. Rhythmic training

1. Rothman Rhythm Studies pp. 1-4 (Introduction to foot tapping, clapping, and counting)

a. Whole notes
b. Half notes
c. Quarter notes with one quarter rest

C. Scales

1. Ensemble Drill Book Sec. 2 no. 3 (C Major and A Minor) Explanation of minor scale construction.

2. Pares Scale Book Nos. 29, 30, 31 (C Major exercises) Pupil will write natural form and harmonic form. All scales and accompanying arpeggios to be memorized.

D. Arpeggios

Ensemble Drill Book Sec. 5 No. 3 (C Major arpeggio exercises)

E. Review of two-part and three-part form (Examples taken from music being studied)

F. Introduction to the music of the Baroque Period

1. Similarities in current musical practices.

2. Recordings and live performances.

G. Musical terms taken from current repertoire. Assessment to include objective testing of these terms.

Second Week

A. Rhythmic Training

1. Rothman Rhythm Studies pp. 5-8

a. Half notes and half rests

b. Quarter notes with one, two and three quarter rests.

2. Introduction to rhythmic dictation

Creative Musicianship Ear training exercise No. 1, P. 9

a. Teacher claps rhythm

b. Pupils clap same rhythm

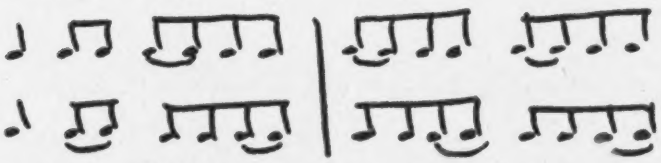
c. Pupils write rhythm

(Additional or alternative procedures given on pages 8 and 9)

B. Scales and Arpeggios

1. Ensemble Drill Book Sec. 8 form 1 and 2. Scale exercises in C. Use different articulation:

a. As written

b. 

c.

2. Ensemble Drill Book Sec. 3 no. 3. Chromatic exercise beginning on C)

3. Pares Scale Book Nos. 32, 33, 34, 35 (Scale exercises in C Major)

C. Ear training

1. Introduction of the major triad (Explanations, writing, hearing)
2. Sing up the scale using do, re, me, fa, so, la, or 1, 2, 3, 4, 5
3. Sing 1, 3, 5; 1, 5; 3, 5, etc.

Third Week

A. Rhythmic training

1. Rothman Rhythm Studies pp. 9-12
   a. Eighth Notes
   b. Eighth note rest (On the downbeat)
2. Rhythmic Dictation

   Creative Musicianship p. 10

B. Scales and Arpeggios

1. Review of C major and all minor scales from memory
2. Ensemble Drill Book Sec. 2, no. 2

   (F major and d minor scales)
3. Ensemble Drill Book Sec. 5, no. 2

   (F Major arpeggio exercises)
4. Pares Scale Book Nos. 15, 16, 17

   (Scale exercises in F major)

C. Ear Training

1. Introduction to melodic dictation using notes of the C Major triad
2. Play chorales - stop on major triad - class sings root, third, or fifth as indicated by teacher.

D. Introduction to standard march form.

E. Continuation of the study of Baroque music.

Fourth Week

A. Rhythmic Training

1. Rothman Rhythm Studies pp. 13-16

a. Two and three eighth note rests (On the downbeat)

b. One and two eighth note rests (On the upbeat)

2. Rhythmic dictation

Creative Musicianship pp. 10-11.

B. Scales and Arpeggios

1. Ensemble Drill Book Sec. 8 Form 3 and 4 (Scale exercises in F major - use different articulations)

a. As written

b.

c.

2. Ensemble Drill Book Sec. 3, no. 8 (Chromatic exercises beginning on F)

3. Pares Scale Book Nos. 18, 19, 20, 21 (Scale exercises in F Major)

C. Ear Training

1. Introduction to the minor triad

a. Explanations, singing, writing

b. Difference between major and minor triad

c. Melodic dictation using the notes of the minor triad

D. Forms

1. Review of two- and three-part forms

2. Continuation or review of standard march form.

Fifth Week

A. Rhythmic Training

1. Rothman Rhythm Studies pp. 17-20

a. Three eighth rests (On the upbeat)

b. Eighth rests (On the upbeat and down beat)

2. Rhythmic dictation

Creative Musicianship p. 11

B. Scales and Arpeggios

1. Review of C major and relative minors

2. Review of F major and relative minors

3. Ensemble Drill Book Sec. 2, no. 4 (G major and and e minor scales)

4. Ensemble Drill Book Sec. 5, no. 4 (G major arpeggio exercises)

5. Pares Scale Book Nos. 43, 44, 45 (Scale exercises in G Major)

C. Ear Training

1. Review of Major and Minor triads

2. Concentrate on recognition of major third, minor third, perfect fifth and perfect octave when heard at the piano. (Melodic intervals only)

3. Continuation of simple melodic dictation exercises.

D. Forms

1. Introduction to ostinato forms

2. Creativity exercises using ostinato

Sixth Week

A. Rhythmic Training

1. Rothman Rhythm Studies pp. 21-24.

   a. Sixteenth notes

   b. Sixteenth notes (From the upbeat)

2. Rhythmic Dictation

   Creative Musicianship p. 16

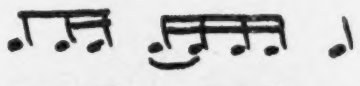
3. Recognition of basic metric patterns

   (Groups of twos and threes)

B. Scales and Arpeggios

1. Ensemble Drill Book, Sec. 8, forms 5 and 6. (Scale exercises in G Major using different articulations)

   a. As written

   b. 

   c.

2. Ensemble Drill Book Sec. 3, no. 10 (Chromatic exercises beginning on G)

3. Pares Scale Book Nos. 46, 47, 48, 49 (Scale exercises in G major)

C. Ear Training

1. Review of melodic intervals, Perfect 5, Perfect 8, Major third and minor third.

2. Concentration on harmonic intervals P5, P8, Major third and minor third.

3. Simple Melodic dictation using Major and minor triad. (Only four different notes-for example C, E, or E flat, and G)

D. Forms

1. Continuation of Ostinato forms (Include listening to examples and discovery of technique used)

a. Switched on Bach

b. Popular tunes

c. Examples from current repertoire

Seventh Week

A. Rhythmic Training

1. Rothman Rhythm Studies pp. 25-28

a. Continuation of sixteenth notes from the upbeat

b. Sixteenth notes from the downbeat

2. Rhythmic dictation Creative Musicianship p. 17

3. Discovery of rhythmic motives in current repertoire.

B. Scales and Arpeggios

1. Review

a. C Major and relative minor scales

b. F Major and relative minor scales

c. G Major and relative minor scales

2. Ensemble Drill Book Sec. 2, no. 1 (B flat Major and g minor scales)

3. Ensemble Drill Book Sec. 5, no. 1 (B flat major arpeggios exercises

4. Pares Scale Book nos. 1, 2, 3 (Scale exercises in B flat Major)

C. Ear Training

1. Introduction of the perfect fourth (Melodic interval)

2. Simple melodic dictation using P4, P5, P8

3. Continue to sing different chord members

D. Forms

1. Review of Ostinato forms

2. Introduction to Passacaglia form

3. Explanation of Motive (melodic and rhythmic) examples taken from current repertoire and selected recordings

Eighth Week

A. Rhythmic Training

1. Rothman Rhythm Studies pp. 29-32

a. Sixteenth rests (One rest)

b. Sixteenth rests from the upbeat and downbeat

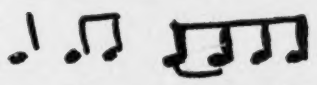
2. Rhythmic dictation Creative Musicianship p. 17

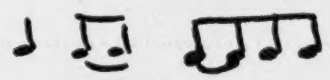
3. Continuation of discovery of rhythmic motives and basic metric patterns

B. Scales and Arpeggios

1. Ensemble Drill Book Sec. 8 form 7 and 8 (Scale exercise in B flat Major using different articulations.)

a. As written

b. 

c. 

2. Ensemble Drill Book Sec. 3, no. 1 (Chromatic exercises beginning on B flat)

3. Pares Scale Book Nos. 4, 5, 6, 7 (Scale exercises in B Flat)

C. Ear Training

1. Continuation of hearing the perfect 4th (Melodically and harmonically)
2. Drill on P4, P5, P8, Major third and minor third (Recognition visually and aurally)
3. Simple melodic dictation using scale steps only

D. Forms

1. Continuation of rhythmic and melodic motives
2. Introduction to phrase structure
3. Perfect and imperfect cadences.

Ninth Week

A. Rhythmic Training

1. Review of rhythm study sheets pp. 32
2. Continuation and review of:
   a. Rhythmic dictation
   b. Discovery of basic metric patterns
   c. Discovery of rhythmic motives

B. Scales and Arpeggios

1. Memory check of all scales and arpeggios studied so far
2. Selected review from Pares Scale Book
3. Selected Review from Ensemble Drill Book
   a. Chromatic studies
   b. Articulation studies

C. Ear Training

1. Review of all materials studied so far
   a. Intervals: P4, P5, P8 Major third and minor third (Melodic and Harmonic)

b. Triads (Major and minor)

D. Forms

1. Review of all materials

a. Motives (rhythmic and melodic)

b. Phrases and periods

c. Complete and incomplete cadences

d. Two-part form

e. Three-part form

f. Standard march form

g. Ostinato and passacaglia forms

E. Assessment (Written and performance)

VIII. RESOURCES FOR PUPILS

Copland, Aaron. What to Listen for in Music, Mentor

Fussell, Raymond C. Exercises for Ensemble Drill, Schmitt, Hall and McCreary

Magnell, Elmer P. 68 Pares Studies, Belwin

Rothman, Joel. Teaching Rhythm, JR publications

Summy Birchard Series:

The Art of Trombone Playing

The Art of Bassoon Playing

The Art of Oboe Playing

The Art of Clarinet Playing

The Art of French Horn Playing

The Art of Brass Playing

Individual Ear Training Aids:

Curtis, William. First Steps to Ear Training, Berklee Press

Harder, Paul. Basic Materials in Music Theory (programmed)
Allyn-Bacon

Music 200 (A Programmed Beginning Music Theory Course) American
Book Co.

Olson, Robert G. Music Dictation Series (Stereo Tapes) Wadsworth

Rutgers Ear Training Course (10 LP Sets) EMB

Spohn, C. and Poland, W., Sounds of Music: Ascending Intervals
Sounds of Music: Descending Intervals
Sounds of Music: Harmonic Intervals
Prentice Hall

IX. RESOURCES FOR TEACHERS

Apel, Willi. The Harvard Dictionary of Music, Harvard University Press

Copland, Aaron. What to Listen for in Music, Mentor

Couchane, Lillian E. Creative Musicianship, Highland Music

Fussell, Raymond C. Exercises for Ensemble Drill, Schmitt,
Hall McCreary

Lieberman, Maurice. Ear Training and Sight Singing, Norton.

Magnell, Elmer P., 68 Pares Studies, Belwin

Rothman, Joel. Teaching Rhythm, JR Publications

Schanke, David. The Music Arts: Vol I. Music Fundamentals
Vol II Music Harmony
Music Arts Publishing Co.

Spohn, C. and Poland, W. The Sounds of Music: Ascending Intervals
Descending Intervals
Harmonic Intervals

Selected Music List

Rhythmic Concepts:		
Handel - Ford	Baroque Suite	Pro Art
Melodic Concepts:		
Ortone, Arr	Londonderry Air	Pro Art
Hendel-Gordon	Air and Finale from the Water Music	Fox
Prokofieff-Lang	Gavette from the Classical Symphony	Mills
Harmonic Concepts:		
Carter	Polyphonic Suite	Ludwig
Morrissey	Cathedral Echoes	Hansen
Sibelius-Goldman	Onward, Ye Peoples	Galaxy
Timbre:		
Bach	Sixteen Chorales	G. Schirmer
Bach-Mairs	Christ Lay in Bonds of Death	Bourne
Dillon, arr.	Greensleeves	Hansen
Ericson	Norweigian Folk Song Suite	Bourne
Handel-Anderson	Song of Jupiter	Mills
Haydn-Brahms-Tolmage	Chorale-St. Antoni	Staff

Form:

Bach-Moehlman	Prelude and Fugue in F Minor	Fitzsimons
Clementi-Isaac	Sonatina, Op. 36, No. 1	C. Fisher
Handel-Osterling	Air and Fugue	Ludwig

Historical Considerations:

Bach-Lake	Sixteen Chorales	G. Schirmer
Beethoven-Gordon	German Dance	Mills
Chopin-Tolmage	Two Chopin Preludes No. 4 and No. 20	Staff
Handel-Ford	Baroque Suite	Pro Art
Humperdinck-Erickson	Hansel and Gretel	Staff
Mozart-Tolmage	Minuette, Sym. No. 39 in E Flat	Staff
Ravel-Johnson	Pavanne	Rubank